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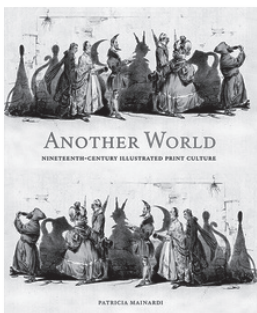
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Another World: Nineteenth-Century Illustrated Print Culture provides a survey of the popular printed image in its various forms in nineteenth-century Europe with a strong concentration on French material. Patricia Mainardi examines lithographic imagery, the emergence of the illustrated press, the early comic book, wood engraved book illustration, and Épinal imagery across five chapters. *Another World* is the first text to thoroughly synthesize previously fractured research on nineteenth-century popular print culture.¹ She expands beyond conventional definitions of the popular print, which have been limited to the Épinal print and scrap sheet format. Rather, she puts this object into conversation with printed illustration writ large. Mainardi makes original research contributions, unearthing understudied and compelling examples of illustrated print culture and providing in-depth analyses of underexplored cases of each format she discusses. These contributions provide templates for the integration of illustrated print culture, still too often marginalized among studies of high art, into the canon of art history.

Another World entwines popular printed objects with the canon of European art history in a particularly constructive way. Mainardi breaks out of the paradigm of pairing print culture with a high art object as inspiration or source material, instead proposing that careful analyses of illustrated print culture promise to participate in and challenge the



field's stance on central art historical debates. In her first chapter on the lithographic image, *Another World* underlines the porosity of high and low art, demonstrating how academic artists such as Horace and Carle Verneet, Anne-Louis Girodet, and Eugène Delacroix pursued lithography as a separate and complementary, rather than subordinate or secondary, branch of their artistic output.

Overturing nineteenth-century studies' tendency to focus on the second half of the century, *Another World* pays particular attention to the decade in which new image formats emerged. Invented in 1796 but popularized around 1816, Mainardi details lithography's many commercial formats as they appeared: individual images bundled loosely by theme, annual albums sold as New Years presents, and the emergence of lithographic periodicals in the 1830s, when *La Caricature* and *Le Charivari* promised regular lithographic images to subscribers. Scholars have discussed the appearance of these formats separately but Mainardi's synthetic analysis provides an invaluable resource to scholar and student alike.²

Another World moves on to the impact of wood engraving on popular printing in Mainardi's second chapter, which traces the history of the illustrated press. Whereas research on the early illustrated press focuses on publications that appeared mid-century, Mainardi examines the interconnected histories of two earlier publications: the *Penny Magazine*

established by the Society for the Diffusion of Useful Knowledge in 1831, and Émile de Girardin's 1832 *Journal des Connaissances Utiles*.³ *Another World* again demonstrates the extent to which studies of the illustrated press prompt us to reexamine art historical knowledge by tackling the relationship between photography and illustration in the early periodical press. Her research exposes the enduring role of the handmade drawing in the wood engraving medium, overturning assumptions that the development of photographic printing eclipsed the role of the draftsman.⁴

In her third and fourth chapters on comics and the illustrated book, respectively, Mainardi re-examines two image formats plagued by the word-image supremacy tug-of-war that often plays out across disciplinary lines, as epitomized by Ronald Paulson and Eirwen Nicholson's contributions to the debate around the emblematic versus expressive modes in the late eighteenth and early nineteenth centuries.⁵ Mainardi tells the familiar story of the early history of the comic book, which progresses from William Hogarth's mid-eighteenth-century imagery to Thomas Rowlandson's *Doctor Syntax* (ca. 1809) and the Swiss Rodolphe Töpffer's popular and much plagiarized narrative sequential comics (first published in 1831).⁶ *Another World* extends the discussion on the art of the comic book, subverting the word-image debate by contributing an in-depth analysis of the underappreciated comic book experiments of the acclaimed illustrators Cham and Gustav Doré, namely Cham's *Travel Impressions of Mr. Boniface* (1844) and Doré's *Dramatic and Picturesque History of Holy Russia in Caricature* (1854), both of which playfully alternated between word-image dominance, challenging reader-viewer's expectations of the illustrated print.

Mainardi takes the same approach to the word-image dilemma in her chapter on book illustration. *Another World* sidesteps the battle for supremacy between word and image, instead

arguing that book illustration permitted artists a latitude that produced remarkable innovations and experiments. Chapter Four centres on compelling case studies of celebrated yet understudied books: Tony Johannot's 1843 *Le voyage où il vous plaira* and J.J. Grandville's 1844 *Un autre monde*. Mainardi demonstrates that both illustrators invented new and more equitable relationships between word and image in which the visual interrupts the literary experience and usurps its storytelling.

Mainardi's chapter on Épinal images is the capstone to this string of thematic and roughly chronological investigations. Characterized by roughhewn woodblocks and often gaudy and saturated stenciled hand colouring, Épinal images were printed by the Pellerin dynasty in the late eighteenth century and reached their peak popularity in the mid-nineteenth century. Mainardi points out that around 1850, the Épinal printhouse began to favour lithography over woodblock printing and, around 1880, was eclipsed by chromolithography. Mainardi revises the history of Épinal imagery by centering on these later developments, counter-balancing historians' tendency to privilege the printhouse's early productions.⁷ Mainardi emphasizes the lithographic revival in the Épinal printhouse at mid-century and finds there a source for the emergence of the modern periodical comic strip in the Épinal print's use of sequential narration.

Another World is a gift to nineteenth-century historians and print historians alike. It gathers together numerous loose threads, providing the first synthetic survey on this vital and vibrant topic. In this way, it is valuable as both an introduction to the popular printed image in the nineteenth century and as a nuanced and updated account for historians well-versed in the history of the popular printed image. One of its most

valuable contributions is to highlight remarkable and exceptional satirical, comic, and amusing printed objects and artists well known to the print community but understudied and otherwise poorly known. *Another World* is an introduction to print illustration for students and scholars of nineteenth-century history, literature, and art history, and an invaluable reference and source of inspiration for the scholar of the popular printed image.

Another World also engages in key historiographic debates in the field, namely the marginal status of the popular image within art history, the question of whether draftsmanship was eclipsed by the photographic image, and the tenacious debate between the supremacy between word and image. *Another World* argues that our anticipatory excitement for the perfection of photographic printing processes in the twentieth century has led us to overlook the enduring importance of drawing in the nineteenth-century popular image. Along the way, Mainardi prompts art historians to more seamlessly integrate our explorations of high and low art. *Another World* pushes beyond the established convention of identifying popular imagery as source material for high art. Instead, Mainardi demonstrates how a careful analysis of popular imagery has the capacity to influence core art historical debates around aesthetics, materiality, and innovation.

Another World promises to inspire future scholarship on the popular print and its media explosion across Europe and North America and through the imperial tendrils of these continents that make the popular printed image an object of transculturation. Mainardi focuses on France, on which she has prolifically published in the field of social and institutional history. *Another World* gestures to the global history of the illustrated print and is rife with leads for students and junior scholars to follow as art historians continue to embrace visual culture in its entirety.⁸ ¶

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1. Some examples include: Champfleury, *Histoire de l'imagerie populaire* (Paris: Dentu, 1869); Jean Adhémar, *Imagerie Populaire Française* (Milan: Electa, 1968); Ségolène Le Men, ed., *L'Art de la caricature* (Nanterre: Presses universitaires de Paris-Ouest, 2011); Corinne Bouquin, "Recherches sur l'imprimerie lithographique à Paris au XIX^e siècle: L'imprimerie Lemercier (1803–1901)" (PhD, Paris 1, 1993); David Kunzle, *The Early Comic Strip: Narrative Strips and Picture Stories in the European Broad-sheet from c.1450 to 1825* (History of the Comic Strip, v. 1) (Berkeley: University of California Press, 1973); Thierry Smolderen, *The Origins of Comics: From William Hogarth to Winsor McCay* (Jackson, MS: University Press of Mississippi, 2014).

2. See for instance Corinne Bouquin, "Les Frères Gihaut: éditeurs, marchands d'estampes et imprimeurs lithographes (1815–1871)," *Nouvelles de l'estampe* 10 (1989): 4–13; Ségolène Le Men, "Les Albums de Charlet et le génèse du réalisme," in Charlet, 1792–1845: *aux origines de la légende napoléonienne* (Paris: B. Giovanangeli, Bibliothèque Paul-Marmottan, 2008), 60–73.

3. For scholarship on L'Illustration, established in 1843, see David Kunzle, "L'Illustration: journal universel, 1843–53: le premier magazine illustré en France: affirmation du pouvoir de la bourgeoisie," *Nouvelles de l'estampe* 43 (1979): 8–19; Jean-Noël Marchandiau, *L'Illustration: 1843/1944: vie et mort d'un journal* (Toulouse: Privat, 1987).

4. Kevin Barnhurst and John Nerone have argued that the draftsman's mediation and subjectivity remained important foundations of trust and truthiness for American audiences of the nineteenth-century periodical press, but Mainardi's contribution exposes Europeanists to this approach. See "Civic Picturing: The Regime of Illustrated News, 1856–1901," in *The Form of News: A History* (New York and London: Guilford Press, 2002), 111–39.

5. Ronald Paulson, *Emblem and Expression: Meaning in English Art of the Eighteenth Century* (Cambridge, MA: Harvard University Press, 1975); Eirwen E. C. Nicholson, "Emblem v. Caricature: A Tenacious Conceptual Framework," in *Emblems and Art History: Nine Essays*, ed. Alison Adams, *Glasgow Emblem Studies* 1 (1996): 141–67; Ronald Paulson, "Pictorial Satire: From Emblem to Expression," in *A Companion to Satire*, ed. Ruben Quintero (Malden, MA: Blackwell Pub., 2007), 293–324.

6. Philippe Kaenel, *Le Métier d'illustrateur (1830–1880): Rodolphe Töpffer, J.-J. Grandville, Gustave Doré* (Genève: Droz, 2005); David Kunzle, *Father of the Comic Strip: Rodolphe Töpffer*, 1st ed., *Great Comics Artists* (Jackson: University Press of Mississippi, 2007).

7. See for instance Denis Martin and Bernard Huin, *Images d'Épinal*, exh. cat. (Paris: Editions de la Réunion des musées nationaux, 1995).

8. Neil McWilliam, "Vers une histoire de l'histoire sociale de l'art," in *Histoires sociales de l'art: une anthologie critique*, ed. Johanne Lamoureux, Neil McWilliam, and Constance Moréteau, trans. Jean Pietri, vol. 1, 2 vols. (Dijon: Presses du réel, 2016), 13–39.